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# Nature of the Request

Mystic Seaport requests a one-year (October 2011 – September 2012) “Bridging Cultures” planning grant of $74,853 from NEH to plan “In the Wake of the Whalers: American Identity and Worldview as Shaped by our Whaling Heritage.” This major national public programming initiative will revolve around the Museum’s most important artifact, the 1841 whaleship *Charles W. Morgan*, and the iconic vessel’s groundbreaking “38th Voyage” to strategic ports of call along the northeastern seaboard.

The *Morgan* is the oldest American merchant vessel afloat. Her active whaling career spanned eight decades and included 37 voyages; the vessel and her multicultural crews sailed to all corners of the world. This authentic and well-documented artifact provides a portal into the nation’s vibrant maritime heritage. The sweep of her compelling storyline vividly illustrates the nation’s emergence as an international power in the 19th century. Long after the decline and eventual outlawing of commercial whaling, the *Morgan* remains an important symbol of a once-flourishing industry that had a profound impact on our national identity, economy, and culture.

The project’s proposed intellectual framework is organized around four humanities themes, all firmly grounded in the broader context of America’s maritime history and bound by the common thread of the story of whaling: 1) **The Cultural Crossroads of Globalization** (cultural cross- pollination); 2) **Profit from the Deep** (economic endeavors); 3) **The American Sailor: Making of an Icon** (American identity); and 4) **Thar She Blows:** **From Whale Hunt to Whale Watch** (changing perceptions of the natural world).

This initiative will employ three overarching programming formats that will be implemented over a three year period beginning in fall of 2013. These formats include: **onsite** (a 4,000 square foot exhibit at Mystic Seaport and traveling exhibits and programs: spring 2014), **onboard** (on the vessel’s historic 38th Voyage: summer 2014), and **online** (through a dedicated website providing access to project exhibits and programs and exclusive digital elements, activities, and analysis: fall 2013). Refined and further defined during the planning phase, these formats will serve as the platform for delivering innovative programming that is interdisciplinary in scope, national in impact, and model in nature.

In alignment with the Museum’s new strategic plan and grounded in multiple delivery systems this reinterpretation will set a new standard for museum innovation in the dissemination of public history, create a bold vision for the physical and ideological “boundaries” of museums, and explore with the eyes of a new generation the meaning and purpose of the objects we preserve. This ambitious project will set the standard for engaging national audiences (with an emphasis on new and under-served audiences) through relevant and meaningful program content and delivery methods.

The planning phase will involve the following NEH funded activities: a **two-day scholar charrette** will clarify and amplify the intellectual foundations of the project, illuminate the themes in light of greatest potential audience impact, and identify the most creative, effective, and inclusive program delivery methods. **Front-end and formative audience surveys** will help us shape and refine programming, outcomes, methodology, and benchmarks for our success. A **panel of advisors from stakeholder organizations** representing each of the proposed ports of call will participate in two planning charrettes to shape the activities of the 38th Voyage – from special port activities to the project’s overarching storyline. **Design planning** (not funded by NEH) will result in development of a preliminary exhibit script and treatment and a web strategy outline.

Mystic Seaport, a leading national center for maritime research and education, is uniquely suited to implement a project of this programmatic scope. The Museum will harness interdisciplinary partnerships, substantial in-house collections resources, humanities staff, and current humanities scholarship to build the foundation for a dynamic public program initiative. Compelling content and innovative formats will engage national audiences in a conversation on how American identity and worldview has been, and continues to be, profoundly influenced and shaped by maritime endeavors.

# Project Introduction

Mystic Seaport’s mission is to promote understanding of historic and contemporary issues through relevant, compelling, and immersive programs that inspire an enduring connection to the American maritime experience. *In the Wake of the Whalers* will develop the intellectual content and creative delivery systems to engage a national audience in learning how American identity and worldview have been shaped by maritime endeavors. With the *Charles W.* *Morgan*’s anticipated 38th Voyage, Mystic Seaport has a singular opportunity to set the standard for new, innovative museum work, exploring the history, significance, and relevance of America’s commercial and cultural maritime heritage. This project will leverage the connective power of the web and the transformative nature of creative interactive exhibits and programs through the broad scope of stories embodied in the *Charles W. Morgan* and illuminated by her 38th Voyage. This authentic and well-documented artifact provides a portal into the vibrant maritime heritage that stretches back to the trade patterns of Native Americans living along rivers, lakes, and shorelines to the New England farm boys and enslaved African Americans who ran away to sea in search of adventure and personal freedom. Today, we continue to be shaped by maritime influences, from the diplomatic and trade decisions of U.S. policy makers over deep sea oil drilling and the importation of goods to consumers deciding whether or not to buy sustainable fish at the local market.

As the sole surviving example of a once-common 19th-century American working vessel, the *Charles W. Morgan* provides the perfect platform from which to explore maritime commercial and cultural developments and their impact. For more than 200 years, the whaling industry played an essential role in American economic and technological development - lighting homes and lubricating machinery of the industrial revolution - helping to transform America into a great nation and greatly impacting Americans for generations to follow. An active participant in this important historical era, the *Charles W. Morgan* helped extend America’s cultural and commercial sphere of influence abroad. In 80 years she called at more than 100 ports, from Alaska to Australia, Cape Cod to Cape Verde. Her American and foreign-born crews were culturally and racially diverse; the more than 1,600 sailors who sailed on the *Morgan* hailed from more than 50 countries.

By actively engaging the public in ways that are enhanced by their own beliefs and experiences, *In the Wake of the Whalers* will attract participation from a national audience to explore how maritime endeavors in general - and whaling in particular - have reflected and shaped our commercial and cultural worldview. The Museum will use a multidisciplinary approach to explore the following key humanities themes of 1) cultural cross-pollination; 2) economic endeavors; 3) American identity; and 4) changing perceptions of the natural world:

-- ***The Cultural Crossroads of Globalization*:** Through transnational contacts and exchanges, American mariners established and sustained international commercial relations and cross-pollinated distinctive cultures: specifically art, music, literature, and foodways. Whalemen and other deepwater sailors were often the first Americans to visit distant ports, bringing American goods and ideas to these unknown lands and returning home with stories and objects that formed the foundation of an emerging world view. Over time, as the racial and ethnic makeup of whaling crews shifted from predominantly white, native-born New Englanders to native-born blacks and foreign-born nationals, the *Morgan* and other ships also served as de facto immigration vessels and as sites of intense cultural exchange among crew members during the lengthy voyages.  
  
-- ***Profit from the Deep*:** The volatile high-risk, high-profit maritime industry served as an important economic engine throughout the 19th century. For example, many of the personal fortunes resulting from the whaling trade were invested in building mills and railroads in the mid 1800s. The pursuit of profit also triggered innovations in whaling. However, the technology that successfully increased catches also dangerously depleted the populations of several whale species, thereby lengthening voyages and taking Americans to distant waters and ports.  
  
-- **The American Sailor: Making of an Icon**: Through maritime literature, art, and music, the iconic figure of the American sailor has reflected and shaped a common American identity. During the age of sail, maritime imagery of the adventurous mariner and the storm-tossed ship held symbolic meaning for a young nation that prized personal independence, mobility, and a romantic sense of adventure. From *Moby-Dick* to scrimshaw, the figure of the roving sailor stands alongside the American cowboy as a legendary American figure expressing our collective sense of the world and our role in it. Exploration of the evocative artwork surrounding whalemen and whaling and the real stories of men who lived (and died) aboard the *Morgan* will reveal the alignment and the gaps between these myths and reality.  
  
-- ***Thar She Blows:******From Whale Hunt to Whale Watch*:** Through changing perceptions of our acceptable stance towards whales and whaling, Americans have shown a dramatic shift in their understanding of humans' place in the natural world. While the whale hunters' knowledge of the sea and its creatures influenced scientific exploration and study, our 21st-century perspectives on the harvest of the world's largest mammals would baffle the 19th-century whaling crews, who saw the ocean’s seemingly boundless resources as sources of profit. Exploring the causes and consequences of these shifts will show that preserving a historic whaleship and saving the whales are compatible endeavors.

Through these themes, the restoration, and 38th Voyage, Mystic Seaport will move forward on a number of priority initiatives identified in the Strategic Plan adopted by the Board of Trustees in 2010. Key initiatives from the Plan include: 1) use the Watercraft Collection to connect and inspire our audiences with our rich maritime heritage; 2) sail the *Morgan*, post restoration, on a multi-port ceremonial voyage; 3) onsite, online, onboard: develop a panoply of vibrant public history exhibits with interdisciplinary and contemporary approaches; 4) connect the Museum more directly to the sea; 5) reach diverse audiences through a full range of exhibits that use multiple techniques to inform, engage, and inspire.

## Brief History of the Project

When the *Morgan* was launched in 1841, she joined a fleet of American ships that were pursuing whales to all the earth’s oceans, driven by an international demand and market for whale oil and bone. Over the next 80 years the *Morgan* completed 37 voyages, taking her around the globe and to the effective end of American whaling under sail. Certainly no one imagined that this ship alone would survive to tell the story of over 2,700 ships that sailed on 14,864 voyages during the 200 plus years of the American whale fishery.

Since arriving at Mystic Seaport in 1941, the *Morgan* has been a pivotal artifact informing institutional priorities in preservation, collections, education, research, and visitor experience. During this time, the Museum amassed a significant collection of artifacts and primary documents related to whaling, making her one of the nation’s most well-documented ships and providing entre into the personal stories that bring life to the ship and illuminate the times. Currently undergoing her 4th major restoration, the *Morgan* will emerge as strong as when first launched and will be preserved for future generations to the highest standards of accuracy and integrity. Key milestones in the current restoration and program are:

* 2000—The *Morgan* received the Maritime Heritage Award by the World Ship Trust;
* 2004—The Museum is awarded funding from Save America’s Treasures to begin the materials acquisition phase of the *Morgan* restoration;
* 2006—Over 200 descendants of those who owned or sailed on the *Morgan* gathered at the Museum to commemorate herstoried past and the diversity of her crew members;
* 2008—NOAA and Mystic Seaport cohost a 3-day Whaling Heritage Symposium, including papers from archaeologists, historians, curators, marine resource managers, and the public;
* 2008—The *Morgan* is hauled out for restoration;
* 2009—Opening of the IMLS-funded exhibit “Restoring an Icon: The *Charles W. Morgan,*” providing historical context and hands on activities related to the work in the Museum’s Preservation Shipyard;
* **2009[[1]](#footnote-1) —The Museum decides to pursue a ceremonial 38th Voyage at the conclusion of the restoration, thus setting in motion an ambitious vision for reinterpreting and reinvigorating the institution’s signature artifact;**
* 2010—The National Maritime Historical Society honored the Preservation Shipyard staff and volunteers with the prestigious “Distinguished Service Award” for their work maintaining and restoring historic wooden vessels and building historic reproductions;
* 2010—Work begins on the Online Learning Community, an educational, interdisciplinary website for teachers, students, and families funded by the Institute of Museum and Library Services (IMLS). Content will focus on the *Morgan*.

## Relationship of the Project to Others on the Topic

This project builds on the success of other recent public-history projects on America’s maritime past and whaling in particular. Like the best of them, *In the Wake of the Whalers* will be grounded in scholarship and humanities-based content and reach a broad national audience. But it will be unique in revolving around a large iconic artifact that will employ a wide range of robust programs onsite, online, and onboard to explore the central themes. The cross-platform approach maximizes scholarly input, audience assessment, and partnership work to be completed in the planning phase funded by this grant.

**FILM:** The PBS documentary film *Into the Deep: America, Whaling & the World* aired in May 2010 and profiled American whaling’s history from its 17th-century origins through its decline in the late 19th century. Director Ric Burns drew heavily on the research material, staff expertise, and assistance of Mystic Seaport. The Museum is now working with filmmaker Bailey Pryor to write, produce, and direct a historical documentary on the *Charles W. Morgan* from her launch through the restoration and sail.

**WEB:** Produced by the Martha’s Vineyard Museum, *Laura Jernegan: Girl on a Whaleship*, uses the journal of a six-year-old girl from Edgartown, Massachusetts to tell the story of whaling and 19th-century port life. For older audiences, Mystic Seaport’s *CORIOLIS: An Interdisciplinary Journal of Maritime Studies* provides a new, refereed forum on works of human interaction with the sea. *In The Wake of the Whalers* will use the web to provide broad public access to original documents and images, scholarly analysis, and key stories on whaling’s cultural, economic, artistic, and ethical aspects.

**EXHIBIT:** Recent museum exhibits explore the local, national, and global phenomena of whaling. The New Bedford Whaling Museum currently features *From Pursuit to Preservation: The History of Human Interaction with Whalers*. The newly re-installed maritime gallery in the Smithsonian’s National Museum of American History, titled *On the Water: Stories from Maritime America*, includes a whaleboat and other whaling material on long-term loan from Mystic Seaport. *In the Wake of the Whalers* will also explore the history of whaling and its relevance to our lives today, mostly by venturing outside the physical limits of a single museum with port visits around New England, an interactive website, and exhibits that can travel across the country and be adapted for each host city.

**SAIL:** Many historic and replica “Tall Ships” sail and can be visited in ports around the country. However, the *Charles W. Morgan* is one of only a few 19th-century tall ships capable of actually sailing. This demonstrates the longevity and precision of the shipwright’s craft. It returns an important artifact to her original environment and enables thousands of people to interact with her and learn from her. And it speaks to the power of artifacts to transport people to another time and mindset through immersive experiences and encounters with the authentic.

# Project Description

*In the Wake of the Whalers* will include onsite and traveling exhibit components (onsite), broad web presence (online), and 38th Voyage programming (onboard). Designed to have the greatest possible temporal and geographic reach, these components will be grounded in the identified significant humanities themes of: cultural cross-pollination, economic endeavors, American identity, and changing perceptions of the natural world. The various delivery modes will provide targeted audiences with powerful, complementary learning experiences.

As the custodian of an extraordinary maritime collection and as a major center of maritime research, Mystic Seaport is well positioned to lead a project of this programmatic scope and intellectual breadth. The Museum boasts one of the world’s most extensive sources of whaling-related materials, including nearly 6,000 images and objects and thousands of pages of manuscripts. The *Charles W. Morgan* is the most thoroughly researched “object” in the Museum’s collections. Of paramount importance for the success of this project is the Museum’s extensive collection of *Morgan* primary documents – log books, business records, journals, letters, diaries, oral histories, and official records, as well as images and artifacts – preserved and made publicly accessible at Mystic Seaport. All *Morgan*-related manuscripts in the collections have been digitized and are available via the *Charles W. Morgan* Digital Library on the Museum’s website. Considered as a whole, this incredible repository illuminates a broad range of interdisciplinary topics, including technology, economics, social history, and the arts, and provides a striking visual, aural, and textual representation of 19th-century maritime industries, with whaling standing out as one of its most dramatic.

This planning grant will help Mystic Seaport build the foundation for an integrated national educational opportunity and series of events. Our planning deliverables, which will propel us forward to our final implementation activities, include: a two-day scholar charrette that will both illuminate the themes in light of the greatest potential audience impact and explore the relationship of the project to current humanities scholarship; two partner organization charrettes to plan port visits and programming; front-end and formative audience evaluation; and in-house program and marketing plans based on audience survey, scholar feedback, and partner charrettes. Non NEH-funded activities include planning for exhibit design elements and web presence. The scope of planning activities will lead us to eventual onsite, online, and onboard program implementation.

## Onsite

Reinterpreting the *Charles W. Morgan* opens new possibilities for exhibition topics and venues—both at Mystic Seaport and at museums, libraries, and other public institutions across the nation. A long-term installation at the Museum will be augmented by traveling exhibit and related programs to bring the story to new audiences.

Exhibitions at Mystic Seaport

NEH funding to support scholars and advisors charrettes as well as visitor surveys will be vital in identifying the most compelling and important stories that can best be expressed in exhibition format. Incorporating a wide range of visual and media elements, including sound and other audio-visual components, the onsite exhibit will be installed in the Museum’s largest (4,000 square feet) and most impressive exhibition gallery. The hub from which the spokes of programming (traveling exhibits, ports of call exhibits, and web presence) radiate, the exhibit will use an interdisciplinary approach with a range of contemporary and historic elements. We envision the exhibit beginning with a dramatic shift in perspective/perception – perhaps underwater from the whale’s view looking aloft to the hoops. The exhibit will continue in a non-chronological thematic approach, employing “first voice” sources (logs, letters) to illustrate the themes and perspectives. An additional, 1,700 square foot gallery will be devoted to changing exhibits relating to the *Morgan*. In this “experimental gallery,” we will provide opportunities for outside voices to be heard. The first exhibit will feature art inspired by the *Charles W. Morgan* and created by numerous artists from a Pratt affiliated group.

While we have not asked for NEH funding to engage an outside exhibit design firm, alternate funding sources will support soliciting requests for proposals to several firms based on a proven track record of excellent, innovative exhibit design, demonstrated ability to design within a budget in a timely manner, and an ability to work in a collaborative environment.

Traveling Exhibits and Programs

The traveling component is central to reaching a national audience. Information gleaned from NEH-supported workshops with scholars, partner organizations, and Museum visitors will dictate the formats and humanities-based core content of traveling exhibits and programs. Staff will contact potential sites throughout the country for their level of interest, budgetary considerations, and schedules. This traveling component holds high potential for national impact, both during and after the 38th Voyage. Our association with the Council of American Maritime Museums (CAMM) will enable the Museum to quickly disseminate program information and ascertain which organizations are interested. While maritime museums and organizations in coastal locations are obvious choices, we will also actively solicit input from inland community organizations.

The following concepts are examples of approaches currently under consideration. Variations and new ideas will emerge during the planning discussions.

* *Moby*-*Dick* traveling exhibit and lecture program for libraries**:**Scaled for a limited display space and budget, this exhibit would use images and video from the sail and reproductions of artifacts to help elucidate passages in the book. This inexpensive but effective exhibit will help readers make real life connections with the book through scrimshaw, whale craft (harpoons, lances, etc.), log books, nautical instruments, models, photographs, and ship carvings, in addition to 38th Voyage video.
* An innovative modular approach to an exhibit based on the changing perceptions of whales and the natural world: This option would feature multiple exhibit components with varying degrees of content depth, thereby allowing each venue to customize and produce a show to meet individual space and taste. Parts of the show might travel to a children’s museum or a community center, while other parts could be produced at a maritime museum.
* Free digital files of an exhibit on the transnational influence of the whaling industry: This option would allow organizations of all sizes to customize and produce their own shows, giving venues the opportunity to add local flavor. This could also become an online exhibition created to include content uploads from participating institutions.
* A traveling panel exhibit or speakers' circuit to San Francisco, Alaska, and/or Hawaii: This alternative would allow faraway communities to explore and celebrate their strong links to the *Morgan* and New England whaling.
* A partnership with local schools and museums in distance *Morgan* ports: This concept enlists the input of others with varying perspectives, perhaps by asking them to send materials from their cities to be transported on the ship during her voyage as a sort of time capsule.

## Online

*In the Wake of the Whalers* will be Mystic Seaport’s most visible and comprehensive digital outreach effort to date. With funding from NEH, the Museum will work with leading experts in the field to develop the most appropriate elements for the program, content, and audiences. These programs will provide access for users across the country and around the world to search, sort, and aggregate information about whaling and maritime history in ways that bring meaning to the subject for each user. The online experience will include a selection of current existing label copy, quotes, and images of photographs and artifacts from the formal exhibition; video programs and still photography that are produced during the 38th Voyage; new podcasts for posting on YouTube; a photo gallery of photographs and artifacts from Mystic Seaport’s collections that are relevant to the story but were not included in the formal exhibit; a visitor submission page for online visitors to formally submit their photographs and stories; a create-your-own exhibit section where visitors can select objects and images from the collection to create/curate their own exhibit on the topic. The online exhibit could also include themed games for families and young adults.

Currently Mystic Seaport is involved in a series of online projects that would support and enhance this component of *In the Wake of the Whalers*. While Mystic Seaport is not requesting funding from the NEH for these four projects, they provide a complete picture of the Museum’s increasing scope of digital delivery modes and broad reach beyond its physical gate. These projects include:

* Online Learning Community – Funded through IMLS, this program will be a dynamic, interactive website where children, teachers, parents, and Museum staff participate in the co-creation of authentic learning experiences. The *Charles W. Morgan* will be the main content around which the online learning community will gather.
* Whaling Journals and Google Earth – Externally produced, this program prototype will use Google Earth to map the voyages of 19th-century whaling ships. Launched using the logbook from the first voyage of the *Charles W. Morgan,* users will eventually be able to cross reference information from the historic record with current climate conditions, species populations, and modern imagery. Google Earth technology has the potential for broad impact and accessibility.
* Searchable Sea Literature – Developed by faculty and students of the Williams-Mystic program, this online database is a searchable collection of American works of fiction, nonfiction, poetry, and plays in which oceans, large rivers, or expansive lakes are critical to the story.
* Online *Charles W. Morgan* materials – In addition to the Mystic Seaport’s digitized collections, the Museum has worked closely with the New Bedford Whaling Museum, New Bedford Free Public Library, and the Providence Public Library to increase the number of digitized materials supporting the *Morgan*.

## Onboard

The 38th Voyage

Short in duration but long in impact, this historic voyage will be the centerpiece of the *In the Wake of the Whalers* initiative. The NEH-funded visitor studies, charrettes, port visits, and partner workshops will inform key decisions in leveraging this once-in-a-lifetime voyage. Over the course of 6-8 weeks in the summer of 2014, the *Morgan* will visit select New England ports, chosen for their connection to whaling and commerce stories and their deep water facilities. From the historic port of New London, CT to the *Morgan*’s famed home port of New Bedford, MA to the NOAA national heritage sanctuary of Stellwagen Bank, this voyage traces the story of our interactions with the planet’s largest mammals. Whales have inspired generations to reach beyond their known world: fueling dreams of great wealth from harvesting oil, inspiring unparalleled literary and artistic symbolism, and driving science to better understand our world. *In the Wake of the Whalers* will refine the voyage storyline and develop related programs that illuminate the unique contributions of each port in this epic story.

Each celebratory port visit will include a combination of core content and unique activities that highlight elements of the thematic content. Visitors will be welcomed aboard the ship to view and hear about life below the deck as well as above it. Graphic panels illuminating the storyline will be installed near the ship. These will describe the voyage, provide background on the *Morgan’s* history and recent restoration, and invite public input. Programmatic elements will include costumed role players, artisans (ship carving, coopering, blacksmithing), a dramatic performance, live sea music, and sail-handling and whaleboat demonstrations. Participatory activities will simulate going aloft, knot tying boards, and other seamanship skills activities will provide hands-on opportunities.

Although the route is still subject to change, the following ports are integral to the voyage:

**New London, CT:** The third largest whaling port in the 19th century, New London will be the official start of the 38th Voyage. While in New London, the *Morgan* will undergo final preparations for the full voyage including ballasting, rigging, crew training, and shakedown sails. Programs will raise awareness of New London’s whaling heritage and public access to the voyage preparations will provide unique insight into the work required for a long voyage.

**Newport, RI:** From seafaring trade to recreational sailing, Newport is steeped in maritime traditions. Newport offers the opportunity for significant exposure to a large seasonal population in one of the country’s pre-eminent maritime communities. Programs will focus on the age of sail, vessel design, and wooden ship preservation.

**New Bedford, MA:** The homeport of the *Charles W. Morgan* during her 80 year whaling career, New Bedford will be the most important call on the voyage. The potential impact of this visit on the city and its residents is immense. Once home to Frederick Douglass (who worked as a caulker on whaling ships), New Bedford is a multicultural community with deep roots in the whaling and fishing industries of the 19th century. The *Morgan*’s story will unfold against a city with architectural, cultural, and aesthetic ties to this historic industry. Unique programs will unpack the well documented interplay of ship and town. The port visit will be an unprecedented public history opportunity as the New Bedford community welcomes the *Morgan* and brings untold stories and reminiscences of her past to light. Herman Melville captured the essence of the city in Chapter 6 of the legendary *Moby-Dick:*

“…[NB] is perhaps the dearest place to live in, in all New England. It is a land of oil…Go and gaze upon the iron emblematical harpoons round yonder lofty mansion, and your question will be answered. Yes; all these brave houses and flowery gardens came from the Atlantic, Pacific, and Indian oceans. One and all, they were harpooned and dragged up hither from the bottom of the sea…”

– *Chapter vi, The Street, Moby- Dick*

**Provincetown, MA and Stellwagen Bank National Marine Sanctuary:** The voyage storyline progresses to the present with these destinations, refocusing the narrative to contemporary perspective on whales and the natural world. Established in 1992, Stellwagen Bank is an 842-square-mile (638-square-nautical-mile) marine protected area at the mouth of Massachusetts Bay. A rich and productive fishing ground, Stellwagen Bank is also a popular whale watching destination, where 17 species have been sited. Programs will include day trips to Stellwagen Bank.

**Other ports:** An additional voyage leg to the port of Boston is currently under consideration. Two important whaling centers—Nantucket and Martha’s Vineyard—will not be included in the 38th Voyage itinerary due to timing and navigational hazards in the surrounding waters. However, representatives from these communities will participate in the planning phase and their stories will be included in the final program plan.

# Audience

With this project Mystic Seaport aims to create and deepen an enduring connection to the sea with a broad national audience that includes, but is not limited to, its existing visitors.

The most recent exit survey tracking Mystic Seaport audience demographics (August 2007) provided the following snapshot of Museum on-site visitors: Education: 39% held a college degree and 18% held a graduate degree. Ethnicity: Caucasian, 89%; African American, 4%; Hispanic, 3%; Asian, 1%; other ethnicity, 2%. Age: The average age of visiting adults is 49, and the average age of children is 8.9. Forty-nine percent of visiting groups had children in the party. This audience is comprised of tourists and general visitors including multi-generational families and those with an interest in public or maritime history; Museum members (currently 17,000 membership households, representing an estimated 39,100 members from every state and 31 countries); school/youth groups; and group travel visitors.

The Museum’s website hosts 654,863 (period 1/1/10 – 1/1/11) unique visitors annually. The Museum relies on electronic communications to keep constituents informed between print publications of its membership magazine, *Mystic Seaport*. More than 30,500 people have signed up to receive regular email updates regarding Museum activities.

**Onsite exhibition and traveling exhibit/program components:** will appeal to the full range of Museum visitor constituencies including general visitors (including multi-generational families), Museum members, school/youth groups, and group travel visitors.

**Online exhibition and educational materials:** The project’s digital dissemination venues will allow share content and collections with national and international online communities. The Museum’s Website, [www.mysticseaport.org](http://www.mysticseaport.org), is an effective marketing tool for publicizing Museum events and programs and is being used extensively to promote the restoration and 38th Voyage. Ongoing related digital projects at Mystic Seaport (Online Learning Community, Whaling Journals, and Searchable Sea Literature) will extend the scope and impact of the project.

**Onboard 38th Voyage programming:** Each port provides an opportunity to expand Mystic Seaport’s appeal and to reach new audiences by bringing the ship to the community. The 38th Voyage port visits (New London, CT; Newport, RI; New Bedford, MA; and Provincetown, MA) will attract general interest audiences, including families and individuals who might not otherwise visit museums in general or Mystic Seaport. The Museum will work with collaborating organizations in each port on targeted programming, advertising, and community relations to generate interest and public support.

## Marketing and Publicity Capacity

Museum visitor surveys consistently indicate that “big timber” shipbuilding projects, and their public interpretation, are among Mystic Seaport’s strongest visitation draws. For example, the construction of the schooner *Amistad* at the Museum’s Preservation Shipyard and her historic launch in 2000 generated international publicity. Two thousand invited dignitaries from two continents participated and more than 10,000 people witnessed the launch ceremony.

The Museum has leveraged national and international publicity surrounding the *Morgan* restoration and the goodwill efforts to salvage live oak from the Gulf Coast in the aftermath of Hurricane Katrina. Feature articles have appeared in *The New York Times*, *The Boston Globe*, *The Daily News* (Galveston TX), *Classic Boat* (United Kingdom), *The Hartford Courant*, *Houston Chronicle*, *Courier* (Lexington, KY) *Press-Republican* (Plattsburgh, NY), *The Sunday Journal* (Kankakee, IL), *Maine Coastal News* (Brewer, ME), and *Palm Beach Daily News* (Palm Beach, FL). Television spots include CNN, WFSB Hartford, News 8, and New England Cable News.

The feasibility study to sail the *Morgan*, along with the Board of Trustees’ decision to move forward with this major undertaking, generated recent feature articles in *The Boston Globe*, *The Hartford Courant*, and the *Providence Journal*, and aired on numerous local television and radio stations. A July 2010 article in the *New York Times* featured information on the use of technology in the *Morgan* restoration. Other feature articles on the restoration appeared in *Sea History*, *WoodenBoat*, *Surveyor*, and *Yachting* magazines.

In 2010 Mystic Seaport engaged the marketing and public relations firm of Adams & Knight to assist with Internet strategies, direct marketing, and public relations initiatives. The American Marketing Association has consistently named the firm “Marketer of the Year” in recognition of their strategy, creativity, and results. Their clients cross a range of industries and include Hartford Stage, IBM, Mohegan Sun Casino, Foxwoods Resort & Casino, Girl Scouts, *The Hartford Courant*, and United Way.

Adams & Knight’s marketing strategy has helped grow the Museum’s social media presence on Facebook, Twitter, and YouTube. Online banners and an “earn your sea legs” landing page (earnyoursealegs.com) demonstrated increased traffic in the form of clicks, friends, impressions, and coupon conversation rates. The firm will expand marketing efforts in 2011 with a smart phone app called “flagster” that uses signal flags as a communication device. Adams & Knight will remain engaged in the creative process behind marketing the 38th Voyage, with an emphasis on web connectivity for enhanced digital dissemination.

Mystic Seaport has retained Crescent Partners, a consulting firm with expertise in sports marketing and corporate sponsorship, to create an expedition logo, style guide, and pitch statement, and to raise corporate sponsorship support to underwrite the sailing component of the 38th Voyage. The goal of the campaign is to gain significant national media exposure for the *Charles W. Morgan*, the 38th Voyage, and related public programs. The firm will target national media outlets such as 60 Minutes, CBS Sunday Morning, CNBC, National Geographic TV, and The History Channel with story lines that link with the outlets’ core constituencies. National Public Radio will be approached for interest in a program series on the impact of whaling on the American character, the sounds of the whales and whaling (music, voices, whales, the ship at sea), whaling’s impact on American literature, and tracking the *Morgan’s* voyage.

The firm will pitch various business publications with story lines that detail the impact of the 19th-century whaling industry on America’s evolution as the world’s leading economic power (one of the four major themes of this proposal). Examples presented include: *Wall Street Journal* (follow the money), *New York Times* (American ingenuity), *Forbes* (the enduring fortunes of American whaling), *Fortune* (how the *Morgan’s* legacy continues to influence corporate structure today), and *Wired* (a 19th century success story continues to make waves in the 21st century).

## Audience Evaluation

*In the Wake of the Whalers* faces two key challenges in reinterpreting the whaleship *Charles W. Morgan*: effectively using the vessel as the platform through which to explore larger issues of maritime history and the sensitive and potentially controversial nature of the subject of whaling. Dialog with key stakeholders, as well as online postings reacting to coverage of the sail story, pointed out the importance of handling our public interpretation with sensitivity, as well as the need to address the controversy directly. The planned front-end and formative audience surveys will help us shape and refine our programming, outcomes, methodology, and benchmarks for our success.

Front end evaluation will take the form of focus group sessions and in depth interviews both at the Museum and two ports of call. These focus groups will take place in the first half of the planning phase, immediately following the scholar charrette. Leading outcomes from the charrette will inform and structure the focus groups main questions. The focus group sessions will test the four themes of the project: cultural cross-pollination, economic endeavors, American identity, and changing perceptions of the natural world.

Formative evaluation will take place in the second half of the planning phase, after initial exhibit design concepts for the onsite, online, and onboard exhibits have been developed. This evaluation will inform the best match of content with modes of delivery.

# Organizational Profile

Mystic, Connecticut has long been a center for maritime activity. Shipbuilding emerged as the area's dominant industry by post–Revolutionary times, and by the mid-19th century ship- and boatyards lined the Mystic River. By the 1880s shipbuilding was in decline, and the economy shifted to mill production. When the shipbuilding industry declined permanently after World War I, the objects, images, records, and memories of Mystic's significant maritime past were at risk of being lost to the ravages of time.

In 1929, three Mystic residents who had experienced life at sea first-hand founded the Marine Historical Association to preserve and interpret the region’s and nation’s maritime material culture and historical memory. The founders sought to create “a live, dynamic educational force, presenting our past maritime greatness to the public in such surroundings and in such an atmosphere that the achievements of the past would become an inspirational force for the future.” They chose a site along the Mystic River which had housed two important local shipyards, George Greenman & Co., which launched almost 100 vessels between 1838 - 1878, and Charles Mallory & Sons, founded in 1851, which built almost 60 vessels before closing in 1875. The Marine Historical Association was renamed Mystic Seaport in 1973.

Today, Mystic Seaport, the Museum of America and the Sea, is a leading national center for maritime research and education. A nonprofit 501(c)(3) organization, the Museum has an annual operating budget of $13.1 million, 129 full- and 103 part-time staff, more than 1,000 volunteers, 3,200 donors, and 17,000 membership households, representing an estimated 39,100 members from every state and 31 countries, and an average annual visitation of 285,000 people. Mystic Seaport’s website ([www.mysticseaport.org](http://www.mysticseaport.org)) extends institutional visibility worldwide, with 654,863 unique web visitors annually. More than 30,500 people receive Mystic Seaport events and program e-mails.

The Museum’s new mission statement, approved in draft form as part of the Strategic Plan by the Board of Trustees in May 2010, states that “Mystic Seaport Museum is a museum that strives to inspire an enduring connection to the American maritime experience.” This working draft also specifies “knowledge, authenticity, inspiration, stewardship, and community” as the Museum’s core values. The new Mystic Seaport vision is to “significantly influence how new generations engage with our nation’s past, present, and future.”

A diverse humanities staff of scholars, librarians, interpreters, educators, scientists, skilled artisans, musicians, and roleplayers interpret the Museum’s mission for diverse audiences. Undergraduate and graduate programs, teachers’ institutes, school/youth programming, planetarium lectures, gallery talks, thematic tours, hands-on offerings, and maritime skills demonstrations explain how our myriad connections to the water have influenced our nation’s history and culture. The Museum’s facilities include: a representative 19th-century New England coastal village of historic structures, over 500 historic watercraft, including the 1841 whale ship *Charles W. Morgan* and three other National Historic Landmark vessels, a working preservation shipyard, formal exhibition galleries, and a planetarium.

The state-of-the-art 41,000 sq. ft. Collections Research Center offers exceptional physical and electronic access to the Museum’s collections for scholars, students, and many others around the world. The facility houses a 75,000 volume research library, an oral history archive, more than one million photographs, 1.5 million feet of film and video, 1,000,000 manuscript pieces, ships plans, marine paintings, scrimshaw, ship models, and countless other maritime objects. These holdings are preserved at Mystic Seaport as a unique physical record of the American maritime experience.

## Project Partner Organizations

Listed in order of the planned port visits, the partner organizations will participate in public program planning for the proposed (and prospective) ports of call. Representative partner organizations have been included for the islands of Martha’s Vineyard and Nantucket, based on their distinctive whaling heritage. A brief profile of each partner organization follows:

**New London, CT: The Custom House Maritime Museum/New London Maritime Society (NLMS)** is a 501(c)(3) charitable organization whose mission is to protect and preserve New London’s U.S. Custom House and New London Harbor Light and to promote and interpret the maritime life and history of the port of New London and the surrounding region through museum exhibitions and educational programs.

**Newport, RI: Fort Adams State Park** is the largest coastal fortification in the United States, which housed generations of soldiers from 1824 - 1950. Visitors to this engineering and architectural masterpiece can see where the soldiers lived, enter the casemates, explore the tunnel system, and climb the bastions. The **Newport Restoration Foundation** was created to rescue Newport's dilapidated homes, many of which were at risk of being demolished. Today, NRF owns 82 historic structures and operates three museum sites. A nonprofit organization, the Foundation is actively engaged in historic preservation, educational programming, and scholarly research.

**New Bedford, MA:** Located in the heart of New Bedford’s historic district, the **New Bedford Whaling Museum** tells the story of American whaling and the renowned whaling port. The Museum's exhibits include the 89-foot half-scale model of the whaling bark *Lagoda* (the largest ship model in the world), a 35' skeleton of a young humpback whale, and the 98-foot mural of sperm whales by noted marine artist Richard Ellis. The **New Bedford National Historical Park** interprets the City of New Bedford, its emergence as the 19th century whaling capital of the world, and the diverse cultures that continue to pervade this unique maritime city.

**Provincetown, MA:** The mission of the **Provincetown Center for Coastal Studies** is toconduct scientific research, with emphasis on marine mammals of the western North Atlantic and on the coastal and marine habitats and resources of the Gulf of Maine, to promote stewardship of coastal and marine ecosystems, and to conduct educational activities and provide educational resources that encourage the responsible use and conservation of coastal and marine ecosystems.

**Stellwagen Bank:** The vision of the **National Oceanic and Atmospheric Administration (NOAA),** a federal agency focused on the condition of the oceans and the atmosphere, is to create "...an informed society that uses a comprehensive understanding of the role of the oceans, coasts, and atmosphere in the global ecosystem to make the best social and economic decisions." The Museum will partner with the NOAA Office of National Marine Sanctuaries, in particular Stellwagen Bank National Marine Sanctuary, which is headquartered in Scituate, Massachusetts.

**Boston, MA:** The **Boston National Historical Park** includes eight historic sites of national significance: the Old South Meeting House, the Old State House, Faneuil Hall, the Paul Revere House, the Old North Church, the Bunker Hill Monument, Dorchester Heights, and the Charlestown Navy Yard, where USS *Constitution* and USS *Cassin* *Young* are berthed. The sites are associated with the colonial struggle for independence and American ideals of self-determination and civil freedom. Linked by a 1.6 mile Black Heritage Trail, the **Boston African American National Historic Site** includes pre-Civil War homes, businesses, schools, and churches of a thriving black community that, in the face of great opposition, fought the forces of slavery and inequality.

**Nantucket and Martha’s Vineyard, MA:** The **Nantucket Historical Association** preserves and interprets the history of Nantucket Island and fosters an appreciation of its historical significance. The **Martha's Vineyard Museum** is dedicated to furthering an interest in, experience of, and appreciation for the history and culture of the Island and its environs.

# Public Accessibility and Admission

Mystic Seaport is open 9 a.m. – 5 p.m. daily from March –November, and 10 a.m. – 4 p.m. Thursday-Sunday, December-March. Admission is $24.00 adults; $22.00 seniors (65+), active duty military, and college students with ID; $15.00 children (6-17); children 5 and under are free. The Museum offers discounted admission to visiting school groups, a special library membership program provides half price admission for local and regional library member guests. On the Saturday before Christmas admission is free for the general public who bring a canned food item for donation to the local food pantry. On Sunday evenings in the summer the grounds are open free of charge.

While the Museum anticipates a portion of the *In the Wake of the Whalers* activities and programming to be fee-based, there will be many opportunities for free access to the ship, her content, and educational materials. The planning grant activities will more clearly identify which activities and programs will be fee based and which will have no charge.

# Project Team

## Mystic Seaport Staff Project Team

A cross-departmental team of Museum staff will collectively review and integrate project deliverables to refine humanities themes and content for the benefit of onsite, online, and onboard public program audiences. Staff will also participate in five sub-committees: content, exhibit, web, program, and steering. Members of the in-house planning team are:

**Elysa Engelman, Exhibits Researcher/Developer,** (Ph.D., American and New England Studies, Boston University) has worked on a range of art, history, and hands-on exhibit projects, including *Tugs!*, *Map Spot: Exploring the World of Maps*, and *Art Spot*, as well as the Museum’s groundbreaking exhibit, *Black Hands, Blue Seas: The Maritime Heritage of African American*.**Project Role:** As planning grant project manager, she will manage all aspects of the project’s planning phase, including the scholar charrette, audience evaluation survey, the planning of program formats and venues, and project evaluation. She will serve on each of the five sub-committees.

**Sarah Cahill, Director of Museum Education and Outreach, (**M.A., Marine Affairs, University of Rhode Island) is theformer Executive Director of the Rhode Island Afterschool Plus Alliance. **Project Role:** Cahill’s vision for education will guide public programming geared toward youth audiences. Cahill will serve on the program committee.

**Fred Calabretta, Curator of Collections and Oral Historian,** (B.A., Anthropology, Curry College) has worked extensively with the audio-visual, object, photographic, library, and archival collections since 1980. **Project Role:** He will identify images and objects from the collections that support the humanities themes and emerging program formats and venues. Calabretta will serve on the steering committee.

**Jeff Crewe, Exhibit Supervisor and Designer,** (MA, Cornell University)is the lead designer and director of all two-dimensional and three-dimensional design. He previously managed development, design, and production of exhibits for Gecko Group and taught design courses at Massachusetts College of Art & Design and Philadelphia University. **Project Role:** Work with exhibit designers on all exhibition elements. He will serve on the exhibit and program committees.

**Jenny Doak, Director of Visitor Services and Special Projects,** (B.A., History, University of Connecticut) has managed numerous educational initiatives, as well as worked closely with outside architecture and exhibit design firms. **Project Role:** Doak will represent the Visitor Services Department on the project team contributing to the port programming and exhibit planning workshops. Doak will serve on the web and steering committees.

**Mary K Bercaw Edwards, Associate Professor of English and Maritime Studies Faculty at the University of Connecticut,** (Ph. D., English, Northwestern University) is a Herman Melville scholar; her latest book is *Cannibal Old Me: Spoken Sources in Melville's Early Works* (2009). **Project Role:** Edwards will help organize and implement the scholar charrette, participate in the meetings with partner organizations, and serve on the content committee.

**Susan Funk, Executive Vice President,** (B.A., American History, Bates College) oversees and coordinates the activities of the Museum Education, Exhibitions, Maritime Studies, Curatorial, Watercraft, Administrative Services, and Visitor Services departments. **Project Role:** As chair of the museum-wide *Morgan* initiative steering committee, Funk will take the lead role in coordinating the collaborating organizations in planning the ports-of-call programming formats and venues for the 38th Voyage. She will serve on the project steering committee.

**Glenn S. Gordinier, Robert G. Albion Historian at Mystic Seaport,** (Ph. D., American History, University of Connecticut) teaches for the Maritime Studies Program of Williams College & Mystic Seaport and at the University of Connecticut, Avery Point. **Project Role:** Gordinier will help organize and implement the scholar charrette and will serve on the content committee.

**Jason Hine, Museum Interpreter,** (M.A., Liberal Studies, Wesleyan University) is a social studies teacher at East Lyme High School where he launched a Maritime Studies senior elective course. **Project Role:** Hine will be the website advisor and liaison with UCONN and the Connecticut Geographical Society in the creation of Google Earth maps highlighting the historic voyages of the *Charles W. Morgan*.

**Richard J. King, Maritime Literature Professor for the Williams-Mystic program** (Ph.D., Writing, University of St Andrews) is the author of numerous popular and scholarly articles, and maintains the Searchable Sea Literature website. **Project Role:** King will participate in the scholar charrette and will play a key role in planning the public program formats and venues that emphasize literature of the sea.

**David Littlefield, Interpreter, Musician,** (R.N., Three Rivers Community College) multi-faceted career as chanteyman, interpreter, and American whaling historian at Mystic Seaport. **Project Role:** Littlefield will contribute to the content development process and scholar charrette. He will participate in the meetings with partner organizations and serve as a content scholar.

**Paul O’Pecko, Vice President for Collections and Research/Director of the G.W. Blunt White Library,** (M.S., Library and Information Science, Drexel University) oversees the Museum’s collections and research activities. **Project Role:** O’Pecko will participate in the scholar charrette. He is also managing several grant-funded initiatives to provide online access to data from whaling logs that will complement project activities. O’Pecko will serve on the web committee.

**Jonathan Shay, Director of Exhibitions and Interpretation,** (B.A., Anthropology, Brown University) directs exhibit planning, design, and production and is responsible for leading the Museum’s interpretive programming staff. **Project Role:** Shay’s expertise in exhibit design and public interpretation will inform the development of the onsite and traveling exhibition elements, as well as the project’s web presence. He will serve on the exhibit, program, and steering committees.

**Matthew Stackpole, Chief Advancement Officer and *Morgan* Historian,** (M.A., Non Profit Management, Lesley College) has lectured extensively on the history of the *Charles W. Morgan*, the status of the current restoration, and the opportunity to again sail the square-rigged whaling vessel. Stackpole served as Executive Director of the Martha’s Vineyard Museum. **Project Role:** Stackpole will serve on the program committee and as a content scholar.

**Project Coordinator (open position)** willplan, implement, and coordinate *Morgan*-related programs, including events, exhibits, visitor experiences, educational materials, and web presence, both directly and with departmental staff. Act as department liaison and information manager on *Morgan*-related projects, and facilitate internal and external communication regarding restoration programming. **Project Role:** Will coordinate in-house planning meetings, scholar schedules and travel, and meeting itineraries.

**Director of Communications and Marketing (open position)** isresponsible for developing and implementing the Museum’s annual public relations and marketing plan and managing media relations. (The Museum expects to fill this position by early spring 2011.) **Project Role:** Will manage public relations for the *Morgan* restoration, sail, and related programming.

**Summer Interns** will complete a 10-week, full-time summer internship in museum studies. This established, for-credit program selects graduate students and upper-level undergraduate applicants based on their work experience, academic training, and interest in maritime and U.S. history, museum studies, and public history. **Project Role:** Individual and group work for Summer 2012 will focus on program development for *In the Wake of the Whalers*.

## Consulting Scholars, Historians, and Advisors

**Jeff Bolster** (Ph.D., History, Johns Hopkins University)Associate Professor of History, University of New Hampshire. **Project Role:** Dr. Bolster will contribute to the scholar charrette as a leading authority in the field of maritime history, particularly as it relates to the environment or race and ethnicity.

**D. Graham Burnett** (Ph.D., History and Philosophy of Science, Cambridge University, Trinity College) Professor, History Department and Program in History of Science, Princeton University. **Project Role:** Dr. Burnett will contribute to the scholar charrette as an historian of science. He studies the relationship between power and knowledge and writes on humans' changing understanding of the natural world.

**Revell Carr** (Ph.D., Music – Ethnomusicology, University of California, Santa Barbara)Assistant Professor, School of Music, Theater and Dance, University of North Carolina at Greensboro. **Project Role:** Dr. Carr will contribute to the scholar charrette with his expertise in music and theatrics among native Polynesians and American mariners in the Pacific.

**Stuart Frank** (Ph.D., American Civilization, Brown University)Director Emeritus, Kendall Institute; and Senior Curator, New Bedford Whaling Museum. **Project Role:** Recognized internationally as a leading authority on the history, culture, and arts of whaling, Dr. Frank will contribute to the scholar charrette.

**Lisa Norling** (Ph.D., History, Rutgers University) Associate Professor, Department of History, University of Minnesota. **Project Role:** Dr. Norling will contribute to the scholar charrette with her work on women in the whaling world. Her research and writing has served as key works in the examination of gender in maritime communities.

**Joe Roman** (Ph.D., Organismic and Evolutionary Biology, Harvard University). **Project Role:** Dr. Roman will contribute to the scholar charrette with his expertise as a conservation biologist who works with genetics, invasive species, and whale populations.

**Helen Rozwadowski** (Ph.D., History and Sociology of Science, University of Pennsylvania) Associate Professor, History, Maritime Studies Coordinator, University of Connecticut. **Project Role:** Dr. Rozwadowski will contribute to the scholar charrette with her research in environmental history, maritime history, and the history of oceanography and undersea exploration.

**Tim Runyan** (Ph.D., History, University of Maryland)Special Projects Assistant, Maritime Heritage Program, National Oceanic Atmospheric Administration, Office of National Marine Sanctuaries. **Project Role:** Dr. Runyan will contribute to the scholar charrette with his expertise in maritime history and marine archeology*.*

**Elizabeth Schultz** (Ph.D., English and American Literature, University of Michigan) Professor Emerita, Department of English, University of Kansas. **Project Role:** Dr. Schultz will contribute to the scholar charrette with her deep knowledge of the art surrounding *Moby-Dick* and whaling, both traditional and modern, and with her work in literature and the environment.

**Nancy Shoemaker** (Ph.D., History, University of Minnesota) Professor, History, University of Connecticut. **Project Role:** Dr. Shoemaker will contribute to the scholar charrette with her interest in both New England Indians in the whaling industry and Americans, especially whalemen, in the South Pacific.

**Julie Winch** (Ph.D., History, Bryn Mawr College) Professor, History, University of Massachusetts Boston.

**Project Role:** Dr. Winch will contribute to the scholar charrette with her research on race and maritime history, specializing in the Early American Republic and family history.

**Karen Jamison Wizevich** (Ph.D., Architecture/Museum Studies, Victoria University [New Zealand]) **Project Role:** Dr. Wizevich will conduct the formative and front-end audience evaluation survey. She will develop the research plan and finalize interview/focus group questions, implement data collection, analyze data, and prepare a report on the findings of the evaluations.

# Work Plan

The scope of *In the Wake of the Whalers* planning activities will explore the relationship of the project to current humanities scholarship and illuminate the themes in light of the greatest potential audience impact. Prior to commencing the planning work outlined within this proposal, Mystic Seaport will proceed with a series of key tasks. These key tasks will not be funded by NEH but are important to reference, as they lay the groundwork for *In the Wake of the Whalers*. These pre-planning grant activities include: a workshop with the project team and Nina Simon on Participatory Museum approach as applied to the *Morgan* sail, exhibition and related programs, issuing an RFP for exhibition design consultation, compiling and distributing read ahead materials for the scholar charrette, and reviewing existing audience survey and evaluation work for relevant information.

## NEH Work Plan October 2011-August 2012

October 2011

* Design front end evaluation
* Site visits to 38th Voyage ports
* Two-day scholar charrette
* Joint project meeting with Online Learning Community
* International Council of Maritime Museum’s Conference – present restoration, voyage, and programming (MS making 2 presentations)
* Front-end evaluation: focus groups at the Museum and two port of call cities

November 2011

* Research on new content identified in the charrette to support message hierarchy
* Exhibit design workshop

December 2011

* Joint project meetings with Online Learning Community
* Web design workshop
* Scholar charrette report completed
* Analytical front-end evaluation report received

January 2012

* Partner organization charrette
* Project fully defined: relative scope and weight of each element identified, funding sources identified, some elements eliminated
* Begin draft marketing plan
* Begin draft narratives for sail, web, and exhibit
* 38th Voyage Storyline narrative completed

February 2012

* Public program planning meeting (internal team)
* Identify key imagery and material to be gathered during the sailing event (to add to scholarship and greater public understanding of the themes and topics)
* Join project meetings with Online Learning Community

March 2012

* Design workshops
* Continue script writing
* Public program planning (internal team)

April 2012

* Continue script writing and design integration
* Joint project meetings with Online Learning Community
* Site visits to 38th Voyage ports
* Program and marketing plan rough draft

May 2012

* Completion of design schematics
* Design formative evaluation for long term, dockside, and travelling exhibition concepts
* Draft public program plan
* Graphic approach defined for exhibit, program, and sail

June 2012

* Formative evaluation interviews
* Joint project meetings with Online Learning Community
* Partner organization planning charrette
* Summer interns work on project as assigned

July 2012

* Report and recommendations from formative evaluation due
* Continue to hone exhibit, public program, and staff/volunteer plans
* Summer interns work on project as assigned

August 2012

* First draft of scripts and public program plan completed
* Completion of staff/volunteer training plan
* Complete first phase of online design and strategy
* Program and marketing plan complete

September 2012

* Voyage image capture for *Moby-Dick* plan complete
* Integrated plan and timeline for implementation: “final draft”
* Begin implementation narrative for select elements

## Planning Deliverables

The planning deliverables will propel Mystic Seaport forward towards implementation of our final onsite, online, and onboard programming concepts.

Two-day Scholar Charrette: [scholars and in-house planning team]

* Finalize the project subthemes and confirm they are consistent with best recent scholarship in fields of maritime history, literature, art, and history of science
* Identify the best sources and stories for presenting these subthemes in a public-history project
* Match each subtheme and story to best delivery system (onsite, online, or onboard) to maximize audience impact and understanding
* Ensure that intellectual and research-grounded content is consistently strong across all formats and outcomes
* Finalize “hierarchy” of audience takeaway messages

Audience Evaluation [evaluation consultant, project director, and interns]

* Analytical report from the front-end audience surveys (New London, Mystic, and New Bedford)
* Recommendations from formative evaluation for temporary and long term exhibit concepts

Exhibit Design Elements [in-house planning team, design consultant]

* Preliminary exhibit script and treatment (learning objectives and story line, floor plan, preliminary design, elevations, primary artifact and interactives list, sample graphics, and multimedia plans)

Web Presence [in-house planning team, design consultant]

* Web strategy outline for activities including live coverage of the voyage, digital access to primary sources and online program delivery

Public Programs [in-house planning team, partner organizations]

* Program and marketing plan based on audience survey, scholar feedback, and partner charrettes
* Learning objectives identified for each primary element of the initiative

Storyline and ports-of-call public program formats for the *Morgan*’s 38th Voyage [in-house planning team, partner organizations]

* Enhanced access strategy for under-served audiences
* Plan to capture key imagery and material to be gathered from the sailing event that will add to scholarship or greater public understanding of the themes and topics
* Plan for post sail activities – (national *Moby-Dick* library tour with video and discussion, traveling exhibit)
* Identify staff/volunteer training materials and programs to introduce and support the reinterpretation of whaling story

# Fundraising Plans

The Museum will provide a cost share of $74,435 in the form of contributed staff time (project director, team of 14 additional staff, and four summer interns) and travel expenses for port of call visits by Museum staff to implement project activities. External support will be sought to cover the exhibit and web design elements, as well as preliminary program planning activities taking place in spring 2011 in advance of the proposed NEH project period.

# Appendices

**OTHER ATTACHMENTS**

Description of Scholar and Partner Charrettes

Strategy for Front-end and Formative Evaluation (Wizevich)

History of Project

*Charles W. Morgan* Historic Ports of Call

*Charles W. Morgan* 38th Voyage Map

*Charles W. Morgan* Testimonials

*Charles W. Morgan* Newsletter

1. The decision to sail the *Morgan* on a six-week “expedition” was based on a number of criteria, including the stipulation that the requirements of the sail would not compromise the integrity of the restoration, and that the safety of the vessel would dictate the choice of ports and sailing dates. The Museum’s Board of Trustees voted unanimously to move forward with the voyage and the vision for reinterpretation through new content and innovative programming. [↑](#footnote-ref-1)